



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## RESIDENCE OF JAY GOULD.

RECENTLY we gave a description of the interior of the new residence of Mr. Cornelius Vanderbilt, and we are now able to describe some of the art and decorative treasures in the home of Mr. Jay Gould, on the corner of Fifth Avenue and Forty-seventh Street, a few blocks below the Vanderbilt Mansion.

The hall of Mr. Gould's house is some fifty feet deep and proportionately wide, furnished throughout in French burl walnut and birdseye maple. An alcove contains a recumbent figure in marble of Miss Nellie Gould, made when that young lady was five years of age. A portrait of Mr. Gould, by Herkomer, and a \$25,000, painting by Rosa Bonheur, hang upon the walls. The floor is tessellated marble, and the lights are enclosed in Oriental lamps of glass mosaic.

The walls of the reception room, opening off the left of the hall, are hung in embossed velvet of an old gold shade, the tracing being filled in with the most delicately finished embroidery. Yellow silk curtains give the chamber a softened agreeable tint—very mellow and rich in its effects. Upon a red velvet carpet is extended a huge tiger robe trimmed with bear skin.

The mantelpiece is composed of different rich marbles, and bears two peculiar Japanese statuettes in brass, having between them a curious French clock of hammered bronze surmounted by a mythological figure, also of bronze. In each corner a bronze statuette rests upon a black marble pedestal. The mirror frame, some six feet in height, is gilt inlaid with ivory. There are only four paintings in this delightful apartment. They are a Moorish scene, by Schreyer; a figure of a child, by W. Bourguereau; a Modern Pandora, by Gustav Jucquet, and *The Forbidden Book*, by A. Veley. The contents of this 10x15 room cost \$20,000.

The parlor, upon the other side of the hall, is magnificently furnished. The upholstery of the chairs is embroidered by hand with the very richest contrasts and effects. The designs worked out by the embroiderer are numberless, and, of course, artistic; the colors are yellow, lavender, scarlet and gold, and the faithfulness of design in the needlework is absolutely marvelous.

In the corner nearest the windows facing Fifth Avenue, stands a marble statue of *Il Penseroso* on a revolving pedestal of black marble veined with gold. Each side of the Fifth Avenue windows superb Sèvres vases beautifully painted in the most delicate and delightful tints, stand in niches expressly made for them. Midway between the door and the entrance to the library, into which this apartment opens, stands a magnificent cabinet eight feet long, four feet high and two feet deep, made of ivory inlaid with fine gold tracing, an enlarged imitation of *Cloisonné* workmanship; the top is formed of one piece of Mexican onyx; on the doors are painted copper panels representing Bacchanalian scenes. The cabinet was made by Herter Bros., of this city, and cost \$5,000. The walls are hung with old gold velvet, and the ceiling superbly frescoed, large mirrors extending the height of the room, fit in the walls and are framed in carved ebony inlaid with ivory and beaded with fine gold edging. Elaborate pieces of needlework are scattered here and there; on the mantels beautiful orchids from Irvington-on-the-Hudson trail their graceful foliage along the massive brass fireplace. The frescos are works of art, and cost \$10,000. In this room there are about fifty paintings, embracing some of the finest paintings of Diaz, Th. Rosseau, Daubigny, Koek-Koek, Rico, Hemmer, Vibert, Clays and Merle, and the selections are almost entirely figures and landscapes, and their cost was \$75,000.

The library is furnished with ebony bookcases and adorned with statuettes and bronzes. The ceiling is decorated in appropriate designs suggestive of literary pursuits. A forest scene by Diaz, a landscape by Rosseau, and other pictures decorate the walls.

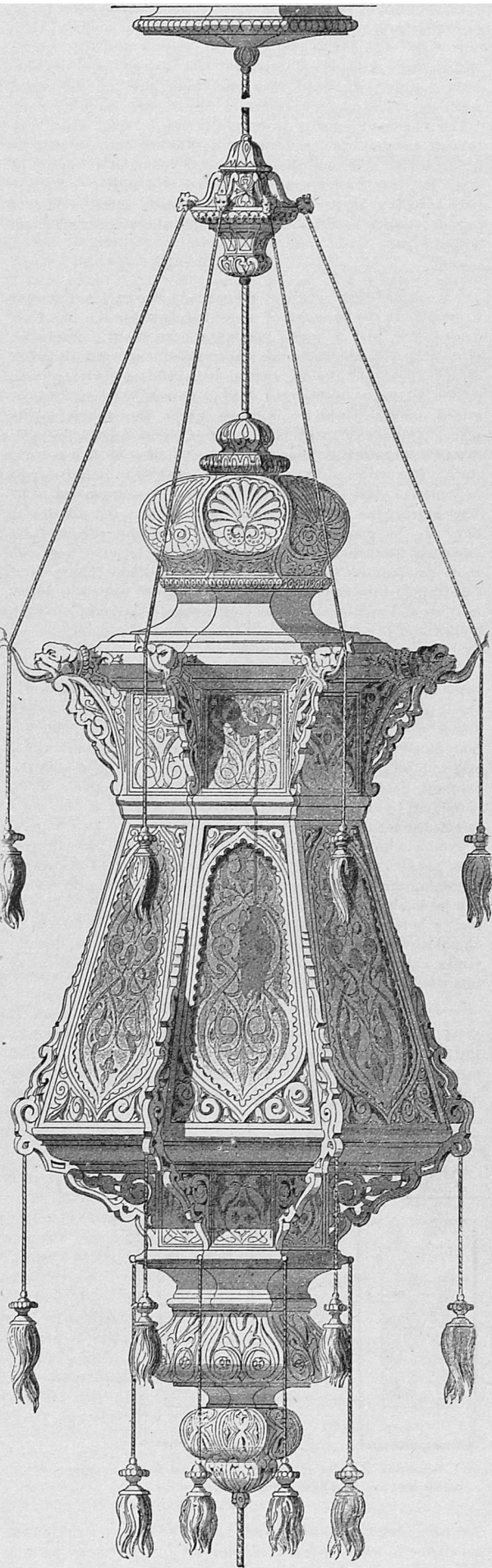
The dining room opens from the hall, and is richly upholstered in embossed leather. A solid mahogany extension table fills up the centre space, at which thirty persons can comfortably sit. On a massive mantel is placed a choice collection of antique solid silver ware, some of which is over a century old. The dinner service is of china, painted by hand, each piece having a different subject. The complete set numbers over one hundred and fifty pieces. A picture by Meyer Von Bremen occupies a prominent position near the door. Other studies are by Royvet, Marcke, Hagborg, Rel and Dupre. The wood fillings are of maple and walnut.

The private apartment of Mr. George Gould is above the dining room, and is a perfect copy of a Turkish divan. There is no bed in it, its occu-

pant preferring to sleep upon the luxurious lounges that are about.

Gorgeous tapestry of Oriental design, all hand needlework, is suspended over the doors and along the ceiling. Rich rugs are on the floor. Exquisite, dainty and mellow lamps of various colors shed their softened light upon this superb chamber. Everything is in perfect harmony. Costly double cushions inviting luxurious repose, are displayed in all varieties of shapes and sizes.

Along the walls are suspended Japanese arms and spears, while rich Turkish pipes, nargileh, &c., are about.



MOORISH HALL LANTERN.

THE use of low bedsteads, with the trundle-bed, ignore a great and important principle, that relating to the fact that near and on the floor will be found the most poisonous gases, the carbonic acid of the sleeping room, since this is heavier than the air, falling and flowing into the lower parts of the house like water. It is cruel enough to put the children in a room which is already occupied by a sufficient number of persons—two are enough—without putting them at the time they are growing, and need every possible favorable condition, where they continually breathe—malaria! *The California Architect and Building News.*

## DECORATION OF HALLWAY WALLS.

For an entrance hall it would be well to choose between paint, tempera color and varnished paper. The paint, if varnished, will wash and wear well, but the expense incurred will deter many from employing this mode of hall decoration. Flatted paint also admits of washing, if carefully performed, but no soap or soda should be used in the cleansing process. To the use of tempera color there can be no objection on the score of extravagance, but then it will require constant renewal. One thing to be said greatly in its favor is, that the decorator has it in his power to color his walls any hue or shade that he prefers. This is not always the case with wall-papers. A book of patterns—it may be even two or three books—are sent on approval, and yet no color that exactly suits is found among them. This will be found to be commonly the case when a dado and filling are both required. Unless they are made specially to suit each other, it is very difficult to find two papers that blend harmoniously together; and of those that are thus made to use in combination, sometimes the pattern is not pleasing—it is too large, too small, or too formal; so that to obtain a thoroughly satisfactory wall-paper is not an easy matter. Tempera or distemper color, obviates all trouble of this kind. The decorator can mix his colors until he gets the exact shade to suit his taste, and he can also change the appearance of his house as often as he chooses at a small outlay, by simply re-coloring his walls. "Distemper is a term applied at the present time to all colors diluted with water, and rendered firm and adhesive by thin glue or parchment size. The ordinary process of whitewashing and other coloring with size is distemper work."

Raise the dado about three feet, or according to the height of the ceiling, and just below the top of it stencil a rich pattern in the same color, but of a darker shade. Then above the dado on the buff wall, stencil another pattern lighter in construction, with fine lines and more delicate tracery, in a light claret color. Now stencil a frieze, about half a foot in depth, on the buff wall close under the cornice. The ground of the frieze is to be a lighter tone of the buff, the pattern a bold tracery in claret. Tint the cornice and ceiling a warm cream, and the walls and ceiling are complete. If the hall is too low to admit of a frieze being introduced, the cornice may be colored and the frieze omitted. The lowest figure that meets the wall can be of terra cotta color. Then a space of cream, the remaining ornament being worked out in soft blue greens and subtle yellow tints. The dado claret colored, the upper part a warm buff. It need not take long to decorate the walls after this manner, even though the two borders and frieze are all desired. Stenciling is easy and quick work, that makes a show with but little cost. The pattern is cut in metal plates; zinc, tin, copper, brass, are all used. It may be even cut out in cardboard, but this does not last long, and new cards are often required; while if the metal plate is procured one is sufficient for each pattern. The plate is held in position on the wall with the left hand: in the right a stencil brush (flat at the end) is held filled with color; the plate is then brushed over with a circular movement, which leaves the color on the wall through the perforations that form the pattern. But as, for example, a circular line cannot be cut entirely round, or the centre would fall out, all such interstices so left must be filled in afterwards with a paint-brush.

It is more economical, if a paper is used, to varnish it; marks are not so easily made on it, it cannot be so readily torn off, and may be washed down without injury. After the paper is hung, it requires sizing twice before the varnish is applied, the first coat being allowed to dry before the second is laid on. Size is composed of glue dissolved in water; the allowance is four ounces of the best glue to a quart of water. The glue is soaked in cold water for some hours; then hot water is added until it is dissolved, or it can be more quickly made if melted over the fire, more water being mixed with it afterwards to bring it to the right strength. In repairing halls and staircases the old varnished paper is often left on, in which case it must be sized. This is allowed to dry, and it is then rubbed down before the fresh paper is hung. If there are any indentations or crevices in the wall, they are filled up with plaster of Paris, or pasted over with strong brown paper.

In selecting a paper it must not be forgotten that the color will appear two or three shades darker after varnishing, or disappointment may be experienced when the walls are completed. Seen through the coating of varnish that is slightly yellowish, the color is often materially altered, as well as darkened; if there is any doubt as to its suitability, it is as well to try a piece before deciding finally.